MAD CAVE 10 YEAR ANNIVERSARY CELEBRATION

DICK TRACY®

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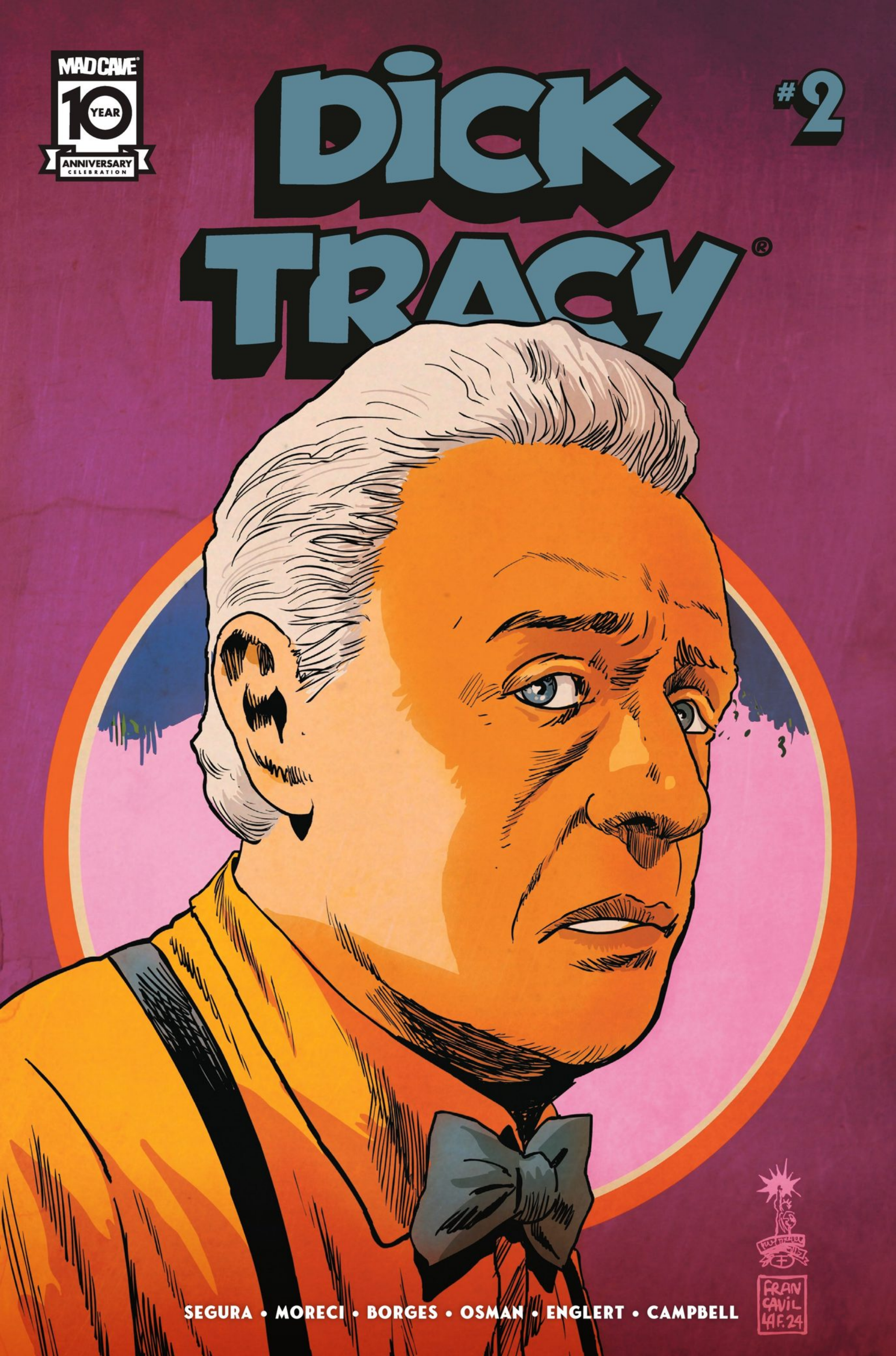

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WAR ENDS.

THERE'S PARADES AND CONFETTI AND A GENERAL SENSE OF SOMETHING LIKE JOY--AT LEAST FOR THE VICTORS.

FOR THEM, THE WAR IS **OVER.**

BUT NOT FOR EVERYONE.

ONE DAY THEY GIVE YOU A GUN, THEY TELL YOU TO GO KILL PEOPLE. THEN THEY TAKE THE GUN AWAY.

THEY TELL YOU THE WAR'S OVER. BUT FOR SOME MEN, IT'S NOT THAT EASY. FOR MEN LIKE **PAT PATTON...**

...THE WAR'S JUST GETTING **STARTED.**

...LUCKILY FOR YOU, WE'RE NOT PAYING YOU TO *THINK*, WE'RE PAYING YOU TO *WORK*.

NOW I WANT THE FRAMES FINISHED ON THE WESTERN BLOCK OF HOUSES BY THE END OF THE WEEK-- *NO EXCUSES.* ORDERS FROM THE TOP.

YES, SIR, MR. ITCHY.

HEY. YOU.

YOU THE FOREMAN AROUND HERE?

WHO WANTS TO KNOW?

NAME'S JAMES. JAMES FLYNN. HEARD I COULD FIND WORK HERE.

IZZAT SO?

TOLD BY *WHO?*

JUST AROUND. HEARD THIS IS A PLACE FOR VETS TO COME TO MAKE A COUPLE GREENBACKS.

YOU HEARD WRONG, PALLY. WE ONLY BRING ON PEOPLE WE KNOW-- AND I DON'T KNOW *YOU.* BUT NOW? NOW I'M REAL *CURIOUS.*

BOYS.

TELL ME WHO THIS IS.

HEY! LET GO OF ME, DAMN IT!

GOT HIS WALLET, BOSS.

PAT PATTON. PAT...*PATTON.*

Pat Patton
NAME

WE HIRED YOUR BROTHER A WHILE BACK. THAT WHY YOU'RE HERE?

TRAGIC THING WHAT HAPPENED TO HIM. REAL TRAGIC.

WOULDN'T WANT THAT KIND OF ACCIDENT HAPPENING AGAIN, WOULD WE?

YOU SON-OF-A--

AAAAAAHHH!

KRRRNNNCH

KKKKRRRRKK

RRRAAAAHH--

YOU SURE ABOUT THAT?

YOU REALLY SURE?

COME BACK HERE AGAIN, AND ONE OF THESE HOUSES WILL BE YOURS--WE'LL BUILD IT RIGHT ON TOP OF YOU.

BIG TALK--IT'S ***ALMOST*** THREATENING. HOW ABOUT I COME DOWN HERE ANOTHER TIME, MAYBE WHEN YOU'RE ALONE, AND YOU AND ME CAN--

YOU...

...I SHOULD HAVE KNOWN.

I SHOULD HAVE KNOWN.

I BET YOU'D LIKE TO SIT DOWN, WOULDN'T YOU?

SIDDON YEEEH NACK...

WE'VE BEEN AT THIS ALL NIGHT. I'M SURE YOU'RE EXHAUSTED.

SURAMSURSURYAH...

GO AHEAD, YOU CAN SIT.

TAKE A LOAD OFF. GET COMFORTABLE. I NEED TO HEAR IT FROM YOU--ABOUT THE MURDERS. ABOUT YOUR NAME IN TRUEHEART'S NOTEBOOK. EVERYTHING.

KINT KINTDO NYAHHH GWAY KWIT...

AND TELL ME--

SO I CAN ***UNDERSTAND.***

LIMBE, LIMBE-- STWAYNOU... STIPPINACK... LEVMBI...

FINE, HAVE IT YOUR WAY...

YOU'RE A KNOWN PERP, STREET NAME ***MUMBLES.*** REAL NAME, UNKNOWN. WHEN MISS TRUEHEART AND I FOUND YOU, YOU WERE HOLED UP IN A LOCAL FLOPHOUSE, PRESUMABLY HIDING FROM--

TRACY.

CHIEF, WHAT CAN I DO FOR YOU?

TIME'S UP. WE'RE TAKING THE PRISONER INTO PROTECTIVE CUSTODY.

PROTECTIVE CUSTODY? PROTECTING HIM FROM *WHO?*

WITH THESE UNDERWORLD FIGURES, YOU NEVER QUITE KNOW, SON.

BUT, CHIEF... IT'S BARELY BEEN TWENTY-FOUR HOURS. STANDARD PROCEDURE--

ARE YOU REALLY QUOTING STANDARD PROCEDURE TO *ME,* DETECTIVE?

...

NO. NO, SIR.

NOW, DON'T WORRY-- MUMBLES WILL BE PERFECTLY SAFE UNTIL WE FIGURE OUT A WAY TO GET HIM TO TALK. OR AT LEAST *UNDERSTAND* HIM.

NUHHHUH...NTAWK... KINT...STIPPIT...LASE, ***RODORME,*** *RODOR...*

YEAH, YEAH, YEAH. THAT'S WHAT THEY ALL SAY.

AS FOR YOU, GO HOME. YOU'VE BEEN AT THIS FOR HOURS. EVEN *YOU* NEED SOME REST. GOT IT?

"CHIEF'S ORDERS."

WARS DON'T END.

IN SCHOOLS THEY TEACH HISTORY, TRACING MANKIND THROUGH ONE CONSISTENT THING--

THE GERMANS MAY *STILL* BE OCCUPYING THIS SPACE!

YOU HAVE A REAL PROBLEM WITH *AUTHORITY*, YOU KNOW THAT, CAPTAIN TRACY?

SIR, WITH ALL DUE RESPECT, WE CAN'T LEAD MEN INTO A FORWARD ASSAULT WITH INCOMPLETE INTEL--

WE HAVE OUR ORDERS!

NOW GET READY TO *MOVE!*

WAR. ONE AFTER ANOTHER AFTER ANOTHER AFTER ANOTHER.

WE'RE TAKING THAT BUNKER!

GO, GO, GO!

VORWÄRTS! KÄMPFE BIS ZUM LETZTEN MANN!*

*"FORWARD! FIGHT TO THE LAST MAN!"

THEY SAY THE WAR WAS WON. THEY SAY IT'S NOW THE TIME FOR PEACE.

TURN BACK! TURN BA--

BUDDA BUDDA BUDDA

BUT HOW CAN A WAR BE OVER WHEN IT STILL LIVES ON IN SO MANY HEARTS AND MINDS?

BUDDA BUDDA

AH HA HA HA! AH HA HA HA!

BUDDA BUDDA

NO-- NO!

HOW CAN A WAR BE OVER WHEN SO MANY ARE POISED FOR THE NEXT ONE TO BEGIN?

BUDDA BUDDA BUDDA

=PANT=

=PANT=

NO...NO...

NO!

brng brng brng brng

brng brng

brng brng

TRACY HERE.

TRACY? IT'S ME--I'VE GOT SOMETHING FOR YOU.

MISS TRUEHEART? I MEAN...TESS. WHAT IS IT?

I'M AT LANGDON MARSH'S OFFICE, AND--

HOW DID YOU GAIN ACCESS TO HIS OFFICE?

LET'S JUST SAY I HAD THE KEY, ALL RIGHT? NOW LISTEN--

MARSH HAS REAMS OF INFORMATION TRACING SOME KIND OF LAKESIDE DEVELOPMENT.

GATED COMMUNITY, HOMES FOR THE RICH AND POWERFUL. IT SEEMS LIKE HE WAS TRYING TO DISCOVER WHERE THE MONEY TO PAY FOR ALL THIS WAS COMING FROM.

IT'S INTRIGUING, BUT MONEY SECRETLY CHANGING HANDS AMONG THE WEALTHY ELITE ISN'T ANYTHING NEW.

YOU'RE RIGHT, IT'S NOT. BUT WHAT'S INTERESTING, IN ADDITION TO THE OTHER COLORFUL CHARACTERS ON THE PAYROLL, IS A CERTAIN NAME THAT SHOWS UP MULTIPLE TIMES. CARE TO PLAY GUESS WHO?

MUMBLES.

BINGO. WHERE IS HE?

HE'S...I'LL BE IN TOUCH SOON.

"UM, SIR? EXCUSE ME, I'M SORRY TO BOTHER YOU, BUT--"

Randazzo's

THERE'S SOMEONE HERE TO SEE YOU.

I DINE ALONE.

YES... YES, I KNOW. BUT THIS MAN, HE--

HOW'S THE FOOD?

YOU'VE GOT A SERIOUS DEATH WISH, DON'T YOU?

IF I DID, I CAME TO THE RIGHT PERSON, EH?

I KNOW YOU. I KNOW HOW YOU GOT THOSE SCARS...

...YOU GODDAMN *TRAITOR.*

GUY, IF YOU *REALLY* KNEW ME, YOU WOULDN'T BE AT THIS TABLE.

YOU HARD OF HEARING OR SOMETHING?

THUMP

I'M GONNA FIND OUT WHAT HAPPENED TO MY BROTHER--WHAT ***REALLY*** HAPPENED. I'M GONNA FIND OUT WHAT YOU'RE DOING AT THAT JOB SITE, I'M GONNA FIND OUT WHO YOU'RE WORKING FOR...

....AND I'M GOING TO BURN IT ALL TO THE ***GROUND.***

YOU WANT TO GO ON YOUR ONE-MAN CRUSADE, BE MY GUEST. BUT KNOW THAT THE ROAD ENDS IN ONE PLACE-- YOUR SHALLOW GRAVE. BACK OFF WHILE YOU STILL--

THAT'S THE ONE! HIM, RIGHT THERE!

YOU THE ONE MAKING ALL THIS COMMOTION?

JUST SAYING HI TO AN OLD FRIEND.

YOU SURE GOT A FUNNY WAY OF GREETING PEOPLE. HOW ABOUT YOU JOIN ME DOWNTOWN. I BET MY FRIENDS HAVE SOME QUESTIONS FOR YOU.

THIS ISN'T OVER, PRUNEFACE!

"I'LL SEE YOU AT THE END OF THE ROAD."

POLICE STATION

EXCUSE ME...MAKE WAY...

POLICE

EXCUSE ME, COMING THROUGH!

HEY, WATCH IT!

SORRY, SIR, I'M IN A BIT--

WAITASEC-- PAT? PAT PATTON?

WELL I'LL BE--DICK TRACY?

JEEZ, IT'S BEEN FOREVER. NOT SINCE THAT NASTY RAID IN '44. NOT SURE HOW WE MADE IT OUT OF THAT ONE.

YOU'RE LOOKING SHARP. IF A LITTLE TIRED.

I COULD SAY THE SAME ABOUT YOU, PAT. WHAT BRINGS YOU HERE? THEY BOOK YOU ON SOMETHING?

EH, NOTHING I CAN'T GET OUT OF.

YOU WERE A GOOD OFFICER, PAT. YOU SHOULD BE ON THE OTHER SIDE OF THE BARS. NOT SKIRTING THE MARGINS.

YEAH? WELL, YOU WEREN'T ALWAYS SUCH A RULE FOLLOWER, TRACY.

BUT SEEING AS YOU'RE HERE, I GOTTA ASK...

...YOU WORKING THE GREEN EYE CASE?

"IF YOU ARE, WE SHOULD TALK. *REAL* SOON."

YOU HAVE SOMETHING TO SAY TO ME, SAY IT.

NOTHING TO SAY--AT LEAST NOT *HERE*. IN THIS PLACE, WE'RE JUST TWO WAR BUDDIES HAVING A NICE CHAT.

YOU'RE A SMART GUY, PAT, AND YOU'D MAKE A GREAT COP. BUT I DON'T HAVE THE LUXURY OF TIME. SO, AGAIN--YOU HAVE SOMETHING TO SAY, SAY IT.

WHY DO YOU WANT TO KNOW WHY TRUEHEART AND MARSH WERE GUNNED DOWN?

WHO SAYS I WANT TO KNOW THAT?

I WANNA KNOW WHAT TRUEHEART AND MARSH WERE TALKING ABOUT.

bzzt bzzt

TRACY HERE.

TRACY? YOU AT THE STATION YET? WE NEED TO TALK.

NO. LET'S TALK RIGHT NOW.

SEEMS LIKE YOU'RE *BUSY*, THOUGH.

GET UP, ALL RIGHT? I KNOW YOU CAN UNDERSTAND ME...

...EVEN IF YOU CAN'T TALK TO SAVE YOUR LIFE.

LGUN LEEF, OTT'G, OTT'G, JUTLEMMIT... LEMMIT...

JUST NEED TO MAKE SURE YOU'RE HANDCUFFED NICE AND TIGHT, IS ALL.

SHIFT CHANGE? NEWS TO ME. YOU SURE, POCHODA?

NO ONE ASKED YOU, HARPER. JUST BE QUIET FOR ONCE. JESUS CHRIST.

AND YOU? HAVE A SEAT...

DISAN...DISANRI... TRAY, CULLTRAY...

DON'T YOU WORRY YOUR LITTLE HEAD, MUMBLES. THEY'LL BE HERE SOON.

IN FACT, HERE THEY ARE NOW.

SLAM

OH NO...THIS... THIS HAS GOTTA BE SOME KIND OF MISTAKE.

MGGGPPPHH! MRRRRDDPHHH!

NO MISTAKE, BOYO. NOT YET.

klik

GRRRUUUGGGHHNNN! FLLLLUUURRRRT!

CHHKK

THIS ISN'T HAPPENING...A MISTAKE...GOTTA BE A *MISTAKE*...

CAUSE ME TROUBLE-- NOW, THAT'D BE A *BIG* MISTAKE.

PLSSSSRRRR, *DUNDOD... DUNDODI...*

C'MON, HARPER. WE DIDN'T SEE NOTHING. LET'S GET A DRINK AND CALL IT A NIGHT, YEAH? NICE AND EASY.

A-A-ALL RIGHT, YEAH. A DRINK. A NICE STIFF DRINK.

YEAH, YOU GUYS DO THAT. HAVE A LITTLE DRINK. YER OLD BUDDY FLATTOP'S GOT *BUSINESS* TO TAKE CARE OF.

NOW, I'D ASK YOU IF YOU HAD ANY LAST WORDS, FREAK...

...BUT WHAT'S THE POINT IN THAT?

AHAHAHAHAH AHAHAHAAA!

BUDDA BUDDA BUDDA BUDDA

SEE YA AROUND, MUMBLES.

BIG BOY SENDS HIS REGARDS.

YOU'RE SAYING YOUR ***BROTHER*** SPOKE TO MARSH? WHY WAS HE TALKING TO A REPORTER?

LIKE I SAID, I WAS LOOKING INTO SOME MISSING VETS. LIKE MY BROTHER. PEOPLE THAT HAD GONE OFF THE GRID. SO I RETRACE HIS STEPS, AND I FOUND MYSELF ASKING THE SAME QUESTION, TRACY.

WHAT WAS MY BROTHER DOING MEETING WITH A REPORTER?

ESPECIALLY ONE THAT ENDS UP DEAD THE NEXT DAY.

I'VE GOT IT! I CRACKED IT!

MISS TRUEHEART! TESS--WHAT IS IT?

Y'KNOW, TRACY, FOR SOMEONE THAT WAS ALL HOT AND BOTHERED TO WORK THIS CASE, YOU SURE ARE HARD TO GET AHOLD OF.

SORRY. TESS, MEET PAT PATTON, AN OLD FRIEND...

PLEASURE. TESS TRUEHEART.

THE REPORTER? FEELING A TREND HERE.

WHAT DOES ***THAT*** MEAN?

NEVER MIND HIM, TESS. WHAT DID YOU FIND?

WELL, I MAY NEVER LISTEN TO NORMAL CONVERSATION THE SAME WAY, BUT AFTER SPENDING HOURS PLAYING THIS TAPE BACK AND FORTH, I THINK I FIGURED OUT THE...

I GUESS... CADENCE TO HOW MUMBLES TALKS. IT'S LIKE A CODE, REALLY.

SEE, MUMBLES TENDS TO SPEED THROUGH CERTAIN SYLLABLES, THEN SLOW DOWN ON HARD CONSONANTS, AND HE MIGHT SKIP WORDS ALTOGETHER. IT'S COMPLICATED, BUT THERE'S A PATTERN.

AND THERE WAS ONE NAME HE KEPT REPEATING, OVER AND OVER.

DON'T KEEP US IN SUSPENSE, HONEY. WHO IS IT?

DON'T HONEY *ME.* I DON'T KNOW YOU FROM ADAM.

BUT TO ANSWER YOUR QUESTION: THE NAME MUMBLES CAN'T QUIT SAYING?

LIPS MANLIS.

THE RICH GANGSTER? LIVES IN THE SUBURBS?

AND NOT YOUR TRADITIONAL THUG. LIPS MANLIS RUNS THE LION'S SHARE OF RACKETS IN THE CITY. HAS FOR A LONG TIME.

UNTIL NOW. WORD IS SOMEONE IS MAKING A PLAY FOR HIS TERRITORY.

EITHER WAY, IF LIPS HAS *ANYTHING* TO DO WITH THE GREEN EYE KILLINGS...

"...WE'RE IN DEEPER TROUBLE THAN WE THOUGHT."

ENOUGH WITH THE ROUGHHOUSE, TONY. BE NICE TO YOUR SISTER. DON'T MAKE ME SMACK YOU UPSIDE THE--

UH, BOSS... BOSS?

WHAT IS IT, SHOULDERS? CAN'T YOU SEE I'M HAVING FAMILY TIME RIGHT NOW? WHAT'S SO IMPORTANT THAT YOU'D COME TO MY HOUSE ON A SUNDAY?

I'M SORRY, BOSS. YOU KNOW I RESPECT YOUR TIME, BUT THIS IS SERIOUS.

IT'S ABOUT MUMBLES.

MUMBLES? WHAT DO I CARE ABOUT THAT IDIOT? WHAT'S HE EVER DONE BUT GIVE ME *AGITA?*

HE'S DEAD.

DEAD? HOW CAN HE--I THOUGHT HE WAS IN CUSTODY?

HE WAS. SOMEONE GOT HIM.

FLATTOP.

THEY SAY HE SNUCK IN BETWEEN WATCH SHIFTS.

TONY, SOPHIA-- GET INSIDE.

DO YOU HAVE A BRAIN INSIDE THAT THICK SKULL OF YOURS?

YOU THINK ***FLATTOP,*** OF ALL PEOPLE, JUST HAPPENED TO BE WAITING FOR A CREW SHIFT TO HOP IN AND KILL MUMBLES?

THIS WAS ***PLANNED.*** THEY HAD A CONNECTION INSIDE WITH THE COPS, AND MUMBLES IS NOW A MESSAGE.

SOMEONE IS GUNNING FOR US.

SO WHAT DO WE DO?

WHAT DO WE DO? WHAT DO WE *DO?*

WE GET READY FOR *WAR!*

To Be Continued...

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SOUL TAKER™ #1

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MAD CAVE 10 YEAR ANNIVERSARY CELEBRATION

Miami, Florida.

THE DAY BEGINS AS IT ALWAYS DOES...

...DAWN CHASING AWAY THE GLOOM...

...THE ENDEAVORS OF NIGHT DRAWING TO A CLOSE AS THE DARKNESS BEGRUDGINGLY COMPLIES...

HSSSSSSSS

... KNOWING ITS TIME WILL COME AGAIN.

THE EVENING HAS ENDED...

05:00

CLICK

...AND ANOTHER DAY BEGINS.

SHHHHHHH

AFTER A WHILE, THEY BEGIN TO BLEND TOGETHER, ONE AFTER THE OTHER...

...BUT THERE ARE SOME...

...THAT STAND OUT FROM THE REST.

klick

WELL, SOMEBODY ELSE IS UP EARLY!

OH! GOOD MORNING, ROSALIE.

HELLO, AMARA. I THOUGHT I WOULD BE THE ONLY CRAZY LADY WANDERING AROUND AT THIS HOUR! BUT EDWARD'S GOT TO DO HIS BUSINESS, WHAT'S YOUR EXCUSE?

RWOOF!

COULDN'T SLEEP, SO I DECIDED TO GET AN EARLY START.

AND HOW IS MY EDWARD DOING TODAY? ARE WE BEHAVING?

GRWWOOF!

OTHER THAN THE FACT THAT HE'S DECIDED THAT SIX O'CLOCK IS THE PERFECT TIME TO RELIEVE HIMSELF, HE'S A PRINCE.

Ha. IS THAT TRUE? ARE YOU A PRINCE? I'VE KNOWN A FEW PRINCES IN MY TIME AND I MUST SAY YOU'RE MUCH MORE HANDSOME.

SNORKK!

THEN I MUST BE HIS ROYAL CHAMBERMAID.

READ THE FULL STORY IN

SOUL TAKER™#1

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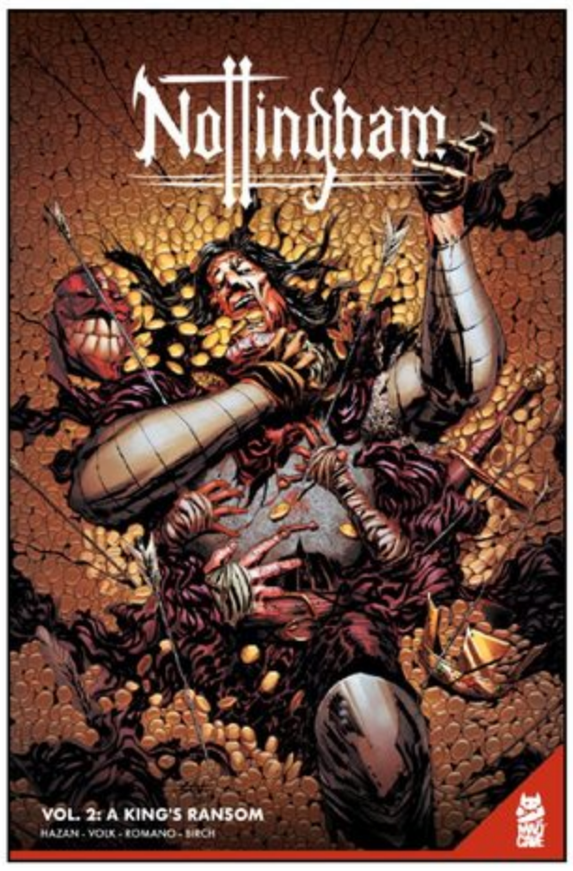
DESCEND INTO MADNESS



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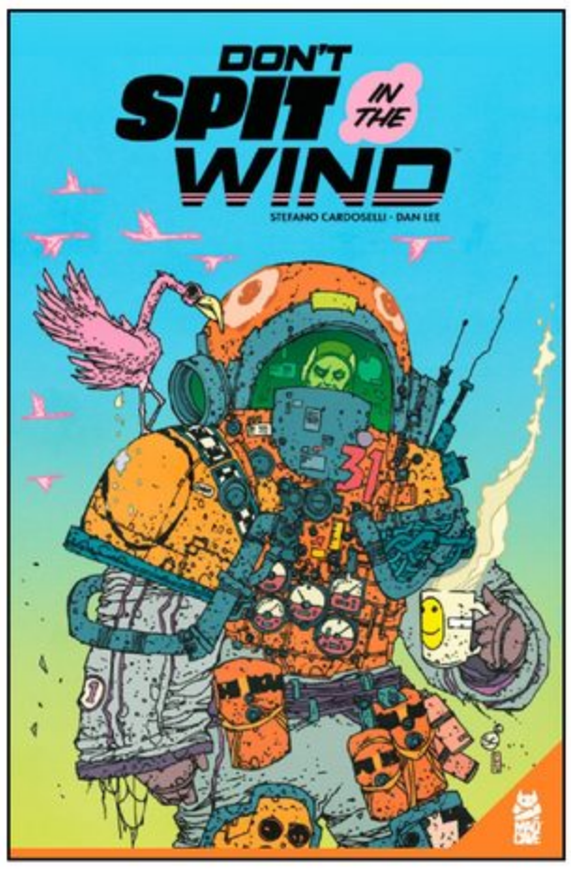

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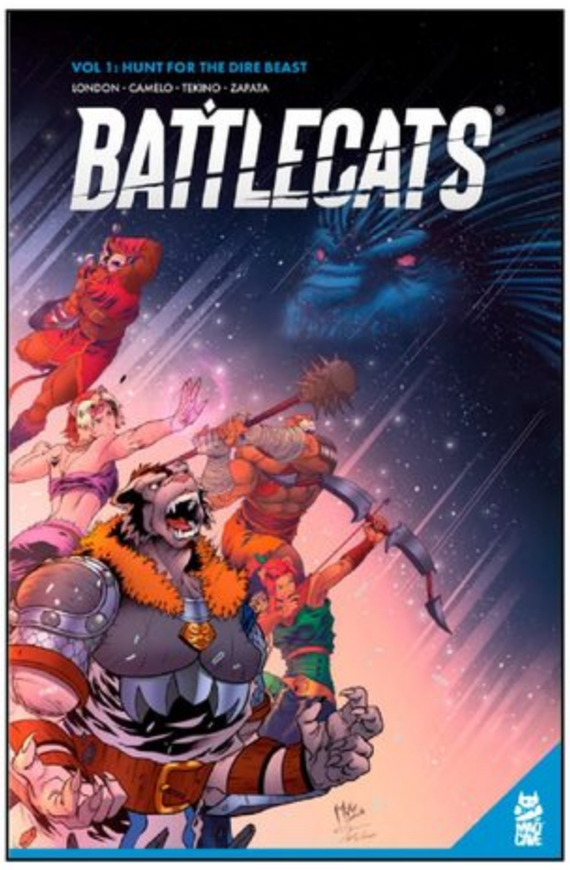

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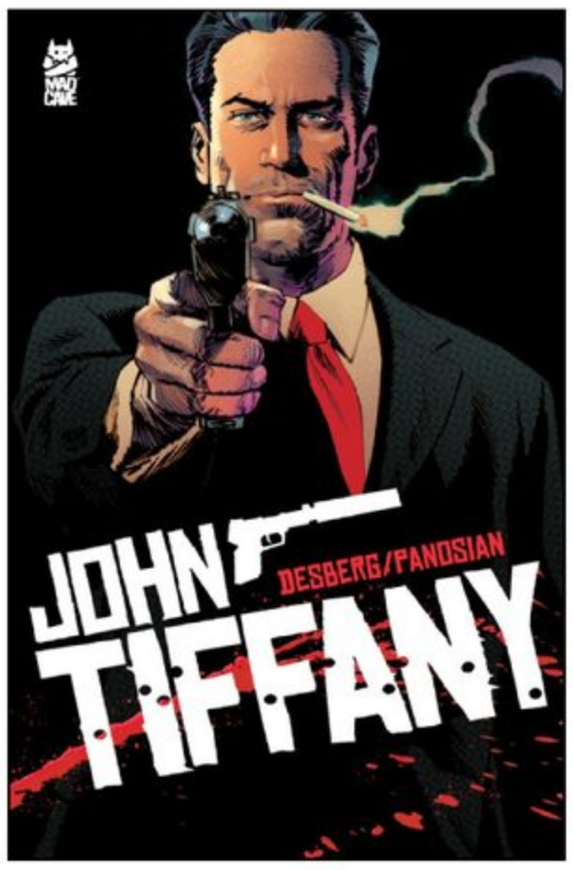

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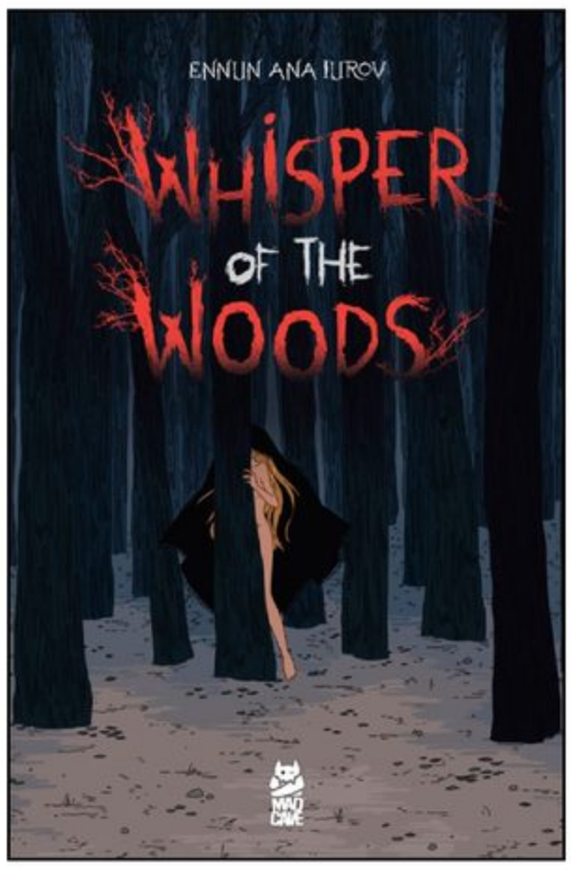

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"THIS FAN... THIS MONSTER!"